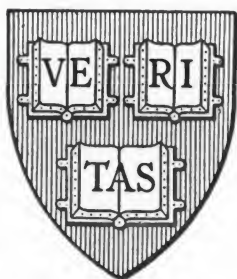


EXHIBITION OF THE WORKS OF WILLIAM MORRIS HUNT

Boston. Museum of fine arts,
John C. Dalton



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MUSEUM OF FINE ARTS.

EXHIBITION

OF THE WORKS OF

WILLIAM MORRIS HUNT.

THE EXHIBITION AS REARRANGED OPENS

DEC. 20, 1879, AND CLOSES JAN 31, 1880.



SEVENTH EDITION.

BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1880.

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WILLIAM MORRIS HUNT.

WILLIAM MORRIS HUNT was beyond question among the first of American artists. He will certainly always retain that position, whatever may be the success of others in the future. Works of commanding merit, like his, require a certain time to be fully appreciated, and need the judgment of another generation to fix their exact place in comparison with those of a different kind. But the superiority of his aims and methods is wholly unmistakable. Every picture that he has left bears the stamp of a master; and in certain qualities, at least, he was far beyond any of his predecessors or contemporaries.

He was born March 31, 1824, in Brattleboro, Vermont. His father, Mr. Jonathan Hunt, was for many years a member of Congress from that State, and died in Washington, in 1832. The family had been settled in New England for six generations, the first who came to this country, Mr. John Hunt, having died in Northampton in 1691; but the immediate line of William's

ancestors had been land-owners and residents in the neighborhood of Brattleboro, since the middle of the last century.

After going through the usual preparation, Hunt entered Harvard College in 1840, and continued a member of the University for most of the college course. During this period of his life, his cheerfulness of disposition, his unvarying good-humor, and the quickness and versatility of his intelligence, made him the favorite of his college associates. But with every natural advantage of person, manners, talent, and popularity, it was noticeable that in his intercourse with others, he never presumed in any way upon the possession of these advantages. He seemed to consider them as the accidents of his birth or organization, which gave him no title to the assumption of personal superiority. It is probable that among all his classmates, those who were the least gifted in intelligence and position would never have felt, from anything in his manner or language, the difference between them. His peculiar tastes showed themselves equally in drawing, in modelling, and in music. These employments were his principal recreations; and although the originality which afterwards became so prominent was not recognized at

that time, his facility of execution and expression was abundant evidence of his natural aptitude for artistic pursuits. After leaving college he went to Europe with the rest of his family, and there began the systematic work of his artistic education.

After spending a year or two at Düsseldorf, he changed his residence to Paris and there became the pupil of Couture. This was in 1848, and the relation of teacher and pupil was soon replaced by one of more equal association, as the two men mutually recognized each other's qualities. Hunt was afterward brought into close companionship with the painter Millet, whose manner and ideas he estimated at a very high value, and he continued this association almost uninterruptedly for the last few years of his residence abroad.

He returned home in 1855, and resided in Newport until 1862. He then removed to Boston, where he was already well known to many, both as a friend and as an artist, and from that time he continued to devote himself to his professional occupation.

In his personal traits, Hunt was an exceptional man. His tall and slender frame, his noble features, and his fine but tawny complexion were enough by themselves to make him a distinguished figure in any

average group. But no photograph or portrait could do justice to his activity of expression and the animated play of his features when engaged in talk. His powers of description and imitation, his fine sense of humor, and the sudden turns of his dramatic action were an unending source of surprise and entertainment to his oldest acquaintances. He was not a man to use with success the arts of logic or persuasion; but he rarely undertook anything that needed their employment. He was fully decided as to what his own opinions and conduct should be, without wishing to impose them on others; and he was restive under any attempt to invade the domain of his personal liberty or convictions.

Though never of a very athletic organization, he was fond of active exercise, and for the greater part of his life was in good health. But in the spring of 1878, he began to suffer a diminution of muscular strength, which interfered with his comfort, and somewhat with his capacity for work. He was then engaged upon a series of studies and sketches at Niagara, when he was called to Albany and invited to undertake the decoration of two large wall-spaces in the Assembly Chamber of the new State House in that city. On examining the location and dimensions

of the proposed work, he hesitated to undertake it, fearing that he would be physically unequal to the labor required. But the enterprise was so attractive on other accounts, and so well adapted to his tastes and ambition, that he was persuaded to accept the charge, and immediately began to prepare for its execution. The remainder of the summer he spent at his studio in Boston, occupied with the preliminary drawings and sketches; and on the last day of October, he commenced the work of painting at Albany. Contrary to his anticipation, the labor was not an exhausting one. Every means was employed by the commissioners in charge to diminish the physical difficulties of the situation and to provide for the comfort of the artist. Both his spirits and his strength improved visibly under the stimulus of a congenial occupation. The pleasure of carrying out his ideas on a large scale, with no interference or criticism to hamper their execution, was sufficient to restore his normal vigor of mind and body. The testimony of his companions, as well as his own expressions, show that he had never been happier or more efficient than when engaged in this labor, which at first he had feared to undertake. He completed it successfully on the last of December, and continued,

for the rest of the winter, in the same cheerful and healthy condition.

But early in 1879 his former symptoms recurred, with greater severity and persistence than before. He found himself unable to meet the increasing demand for his labor in portraiture, and retired to his brother's home in Weathersfield, Vermont, for repose and recuperation. But instead of improving, his health suffered still further depreciation. There were no indications of actual disease, and the natural functions of life were not visibly impaired. But a general and increasing muscular lassitude paralyzed his energies and destroyed his capacity for either mental or bodily application. He was oppressed by the idea that this incapacity might become permanent. Within a year or two he had entered upon a new field of labor. Especially while engaged upon his mural decorations he was convinced, no doubt with truth, that he had reached at last a higher grade of artistic conception, and that he was able to do it justice. He felt that he had never before realized, either the capacity of his art, or his own mental ability to give it expression. And now to be debarred by physical infirmity from the exercise of his powers, was a source of extreme regret and disappointment.

In July he went to the Isles of Shoals, where he remained during the following month, somewhat improved in condition, but not sufficiently so to restore his natural activity. While there, he was in the company of relatives and friends, with whom he was an especial favorite, and who provided for his welfare with every solicitude.

On the 8th of September he was missing for some hours from his usual places of resort; and after a short search his lifeless body was found in a small water-cistern or pool among the low hills in the interior of the island. A suspicion seems to have existed at the time that his death was a voluntary one. There seems to be no evidence, from the physical conditions of the case, that would make this a certainty. His mental depression was the natural result of his physical disability; and this disability was a real one. It was sufficient to arrest the energies of an active and enterprising ambition, and it could hardly have failed to diminish his power of resistance to accident or fatigue. The funeral ceremonies were performed in his native town of Brattleboro, and his remains were deposited in the neighboring cemetery.

Like most artists of note, Hunt showed some changes in the character of his work at different

periods of his life. These changes were perceptible to a certain extent in his style, but perhaps equally so in his choice of subjects. While living abroad, and for some time after his return to this country, his preference seemed to be for subjects of a simple character, — peasants, children, flower-girls, and types of Parisian life. Some of his charcoal drawings of this kind, such as groups of donkeys, studies of trees, and the like, are among his most characteristic sketches. The manner which he had acquired by study in Europe was distinctly noticeable in these productions, and continued to be more or less so throughout his life. But it was not a manner imposed upon him by the influence of a teacher. It was one which he adopted because he believed in it, and because he found it to be a good one for his purposes. He used it like an instrument or a tool, as he would his brush or his mahlstick. Subsequently for many years his chief work was in portraiture. This would not seem the department likely to be selected by a man of Hunt's disposition, and yet the same qualities were visible in his portraits that had been shown in his former works, with, perhaps, the addition of better and stronger traits.

In his pictures, whatever the subject, a single idea

was always distinctly present to his thoughts, and as distinctly placed upon the canvas, without the incubance of any superfluous trivialities. That was his whole object in painting the picture, and when he had accomplished that, he did no more. Whether his subject were the impersonation of judicial uprightness and authority, the keen intelligence of legal ability, the ready information and practical capacity of business talent, or the dignity and charm of feminine grace, there was never any room for doubt as to what he meant to express, or what the picture would show. His neglect of finish and accessories was an intentional one, but he never neglected what represented the person and gave its character to the portrait. He did not consider a picture as in any degree a piece of ornamental work, but only as a means of presenting to the eye of another the conception which he had formed in his own mind.

During the latter part of his life he turned his attention more frequently to landscapes, and seemed to take great pleasure in cultivating a somewhat new field. It is probable that this taste would have grown with him had he lived some years longer, and it is also probable that his suggestions would have had much influence in this important department of American art.

No doubt, the two great works of Hunt's life were his mural painting in the Assembly Chamber at Albany. The pictures occupy the wall-spaces above the windows on the north and south sides of the Assembly Chamber, at a height of forty-three feet from the floor. Each space is forty feet wide, measured along its horizontal base, and fourteen feet high at its central point. The pictures are painted directly upon the surface of the sandstone forming the walls of the building. The size and position of the spaces to be decorated made it necessary to exercise constant judgment and skill in order to estimate the effects of design and color which were to be seen at such a height and distance, and there was also the uncertainty whether pictures of so purely imaginative a character would meet the taste and approbation of the public. But from the day when the hall was opened to inspection this uncertainty disappeared. Notwithstanding the novelty of the design and the almost technical style of its execution, every one could see that there was something in the pictures which disarmed a hasty criticism. The masterly representation of the subject was enough to satisfy the eye at a first view; and there were few who did not find themselves, on further acquaintance, equally well contented with the subject itself.

The picture on the north wall is from a design made many years before, but never fully completed. It was somewhat modified from the original sketch, to make it more appropriate for its new situation; but its most important features remained the same. It is wholly supernatural in its details, and entirely human in its objects and interest. A chariot in the clouds, without body, wheels, or axle, and a female driver without reins, guiding her galloping horses without bridle or harness, usher in the dawning future and sleeping possibilities of a great continent. Notwithstanding the material contradictions of this design, the action of all the figures is perfectly efficient, and the car, with its human freight, moves with a velocity and momentum that leave nothing to be desired. The impression of height and space is given with remarkable success.

The picture on the south wall is rather more simple in its idea, and will probably be more quickly appreciated by the majority of visitors. Perhaps there may be a question whether it is not really the better of the two. It was from a design of very recent date and especially adapted for the purpose required. It shows the adventurous discoverer, standing upright in his skiff on the open ocean, absorbed in the spec-

tacle of a new headland. He takes no care of the sailing or steering of his boat. That is done by the mysterious forces of nature and destiny, that are there to guide and propel the vessel that carries him. Their graceful figures keep company with the skiff, and rise and fall with the motion of the waves. They do not even swim; but they move so naturally that they seem entirely appropriate to the place and time. One of them, a little in advance, is beckoning with her hand to the new country just in sight; and though they all appear to have been in attendance on the boat for most of its voyage, not one of them will be visible when it touches the shore. The picture gives with great force the idea of the reality of influences which are imperceptible to human observation.

A comparison of any large number of Hunt's pictures would show the varied character of his mind and the wide range of his talent and sympathies. From the twisted trunk of a tree, or a donkey by the roadside, to the figure of Hamlet on the terrace, or a superhuman charioteer, he could see something in all of them worthy of his thoughts and his pencil.

John C. Dalton
JOHN C. DALTON.

OIL PAINTINGS.

OIL PAINTINGS.

1. — Girl with a Kitten.

Mrs. Hunt.

2. — Girl Reading.

Mrs. G. W. Dabney.

3. — Portrait of Elinor Hunt.

Mrs. Hunt.

4. — Girl Spinning.

J. T. Coolidge, Jr.

5. — The Farmer's Return.

Painted 1849.

Miss Hunt, Newport.

6. — Court Yard.

Henry Sayles.

7. — Landscape.

Painted 1860.

Richard M. Hunt, New York.

8. — Silence, a head.

Dudley L. Pickman.

9. — Boy Chasing a Goose.

Painted 1850.

Miss Hunt, Newport

10. — Sheep Shearing at Barbison.

Edward Wheelwright.

11. — Portrait of Mr. Isaac Fenno.

Painted 1872.

Isaac Fenno.

12. — Cattle Ploughing.

Painted 1876.

John Duff.

13. — Girl with Rabbit.

Painted 1856.

Martin Brimmer.

14. — Portrait of Charles Sumner.

Estate of Wm M. Hunt.

15. — Sketch of Regamey.

Estate of Wm. M. Hunt.

16. — Portrait of Mr. Sidney Bartlett.

Painted 1874.

Francis Bartlett.

17. — Portrait of Mr. James M. Beebe.

Mrs. J. M. Beebe.

18. — Lane at Manchester, Mass.

Peter C. Brooks, Jr.

19. — Peasant Children. "Lunch Time."

Mrs. Hunt.

20. — Portrait of a Child.

Mrs. H. D. Hubbard.

21. — Landscape, Florida.

Painted 1873.

James T. Fields

22. — Stormy Day.

Painted 1873.

Chief Justice Gray.

23. — Tom in a Felt Hat.

Painted 1877.

Quincy A. Shaw.

24. — Wood Scene, Fontainebleau.

Mrs. Jere. Abbott.

25. — Dead in the Snow.

M. Woolsey Borland.

26. — French Peasant Woman and Pig.

Isaac Fenno.

27. — Boy with Violin.

Painted 1876.

Miss Helen Ames, North Easton.

28. — Portrait of Chief Justice Shaw

Painted 1859.

Chief Justice Gray.

29. — Bouquetière, "Violet Girl."

Begun at Paris 1851.

James Davis,

30. — St. John's River, Florida.

Painted 1873.

Peter C. Brooks, Jr.,

31. — Portrait of the late Mr. Richard H. Dana.

Painted 1863.

Miss R. C. Dana.

32. — On the St. John's River, Florida.]

Painted 1873.

J. M. Sears.

33. — The Belated Kid.

Painted 1857.

Miss Howes.

34. — Half Length of a Girl, Daughter of his Concierge in Paris.

Painted 1854-'55.

Mrs. Ednah D. Cheney.

35. — Head, Daughter of Concierge.

Mrs. Hunt.

36. — Portrait of Mr. Chas. J. Morrill.

Chas. J. Morrill.

37. — Portrait.

Painted 1855-'56.

Richard D. Rogers, Danvers.

38. — Landscape.

William C. Endicott, Salem.

40. — Chief Justice Shaw.

Essex Bar Association.

41. — St. John's River, Florida.

Painted 1873.

Dwight Foster.

42. — Landscape. Roxbury.

J. Foxcroft Cole.

43. — Portrait of Gov. Andrew.

Painted 1867.

Chief Justice Gray.

44. — Portrait of a Child.

Mrs. Chas. W. Dabney.

45. — Portrait of a Child.

John M. Forbes, Milton.

46. — The Bathers.

Painted 1877.

C. Fairchild.

47. — Small Landscape.

Mrs. G. W. Long.

48. — Girl with a Pink Sack.

Painted 1876.

George H. Culvert, Newport.

49. — The Wounded Drummer Boy. Subject suggested
by an incident of the war.

Isaac Fenno.

50. — Gate in Fayal.

Painted 1858.

Mrs. C. W. Dabney.

51. — Landscape. Autumn Afternoon in Waltham.

Richard M. Hunt, New York.

52. — Portrait. Mother and Child.

Painted 1865-'66.

Richard M. Hunt, New York.

53. — Fontainebleau Forest.

Painted 1850.

Mrs. Hunt.

54. — Portrait of Mr. Wm. H. Gardiner.

Painted 1879.

Estate Wm. M. Hunt.

55. — Newton Lower Falls.

Painted 1874.

Mrs. Farwell.

56. — Rainbow Creek.

George D. Howe.

57. — The Girl at the Fountain.

Painted 1852. Begun when with Millet; finished at
Brattleboro.

Miss Hunt, Newport.

58. — The First Fencing Lesson.

Painted 1874-'76.

Edward Bangs.

60. — Portrait of Judge Lowell.

John A. Lowell.

61. — Portrait of Francis Gardner, LL.D., late head
master of the Public Latin School.

Painted 1871.

Boston Public Latin School Association.

63. — Portrait of Mr. Schlesinger.

Painted 1873.

Barthold Schlesinger.

64. — Portrait of Himself.

Painted February, 1879.

Peter C. Brooks, Jr.

65. — Portrait Mrs. Ward. Exhibited in Paris.

Painted 1861.

Samuel G. Ward, New York

66. — Nicolo with Mandolin and White Turban

Painted 1876.

Peter C. Brooks, Jr.

67. — The Prodigal Son.

Painted 1849.

Leavitt Hunt, Weathersfield Bow, Vt.

68. — The Amazon.

E. H. Capen, Tufts College.

69. — Head, in a Brown Hat.

James T. Fields.

70. — Portrait of L. L. Thaxter.

Painted 1874.

Levi Thaxter, Newtonville.

71. — Harvest Time.

Painted 1875-'76.

Estate of Wm. M. Hunt.

72. — Landscape with white Cow.

Richards Bradlee.

73. — Spanish Girl.

Painted under gaslight.

S. D. Warren.

75. — Study of Child's Head in the Fortune-Teller.

Elizabeth H. Bartol.

76. — First Love.

Painted 1849.

Miss Hunt, Newport.

77. — Portrait of Mr. Allan Wardner.

Mrs. William M. Evarts, New York.

78. — Twin Lambs on a Hillside, Newport.

Mrs. G. W. Long.

79. — Portrait. Sketch

Painted 1871.

Levi Thaxter, Newtonville.

80. — On the Edge of the Forest.

Edward Wheelwright.

81. — Sunset.

Thomas Appleton.

82. — Portrait of Mr. Jere. Abbott.

Painted 1872.

Mrs. Jere. Abbott.

83. — Portrait of Mrs. Claflin.

William Claflin.

84. — Head of a Girl.

Painted 1876-'77.

Miss Lucy Ellis.

85. — Portrait.

W. B. Swett.

86. — Landscape.

Henry L. Higginson.

87. — Marguerite (a portrait).

Painted 1870.

Richard M. Hunt, New York.

88. — Study of a Female Head.

Painted 1872.

R. C. Winthrop, Jr.

89. — Head of Woman.

Painted 1872.

Mrs. Wm. Claflin.

90. — Mill. West Newbury.

Painted 1875.

Mrs Farwell.

91. — Listeners.

Mrs. Peter C. Brooks.

92. — Singers.

Painted 1859.

Richard M. Hunt, New York.

93. — Profile of a Girl.

Painted 1872.

John M. Forbes, Milton.

94. — Elaine.

R. E. Robbins.

95. — Portrait of a Child.

Robert M. Cushing.

96. — Samuel.

Miss Hunt.

97. — Head of a Girl.

Thomas Appleton.

98. — Portrait of Mr. Long.

Mrs. G. W. Long.

99. — Girl with Kitten.

Painted 1855 or 1856.

Edmund Dwight.

100. — Gloucester Harbor.

Painted 1877.

Alexander Agassiz.

101. — Portrait of Mrs. Hunt, mother of William M.
Hunt

Painted 1851.

Miss Jane Hunt.

102. — Monk on Convent Stairs.

Mrs. Jere. Abbott.

103. — Italian Girl.

Mrs. Wm. Claflin.

105. — Autumn Plain, Brittany.

Mrs. Hunt.

107. — Portrait of Master Lawrence Brooks. Sketch.

Painted 1873; mentioned p. 26 Hunt's "Talks on Art."

Peter C. Brooks, Jr.

108. — The Drummer Boy.

Painted 1861.

J. Huntington Wolcott.

109. — Stag in Fontainebleau.

Painted 1851.

Francis Brooks.

110. — Landscape.

John M. Forbes, Milton.

111. — St. John's River, Florida.

Painted 1873.

Peter C. Brooks, Jr.

112. — Large Landscape. Palette Knife.

Mrs. G. W. Long.

114. — Head of "Sleep" for "Anahita."

Painted 1850.

Miss Hunt, Newport.

115. — Unfinished Portrait of a Child.

Mrs. G. W. Long.

116. — The Morning Lesson.

James T. Fields.

117. — The Pearl. Study of a Female Head.

Mrs. Franklin Dexter.

118. — White Horse.

Painted 1849.

Miss Hunt, Newport.

119. — Mother with Two Children.

Painted 1850.

Miss Hunt, Newport.

120. — Girl Kneeling at a Grave.

Miss Hunt, Newport.

121. — The Jewess.

Mrs. Hunt.

122. — In the Corn.

Joseph Burnett.

123. — Sketch. Palette Knife.

Miss Susan M. Lane.

124. — Old Mill on Charles River, Newton Lower Falls.

Dwight Foster.

125. — Rising Moon.

Painted 1874.

Chief Justice Gray.

126. — Boy and Butterfly.

Painted 1870.

Richard M. Hunt, New York.

127. — The Two Beeches.

Painted 1870.

Francis Bartlett.

128. — La Marguerite.

Painted 1853, when with Millet.

Martin Brimmer.

129. — Woods at Naushon.

Estate of Wm. M. Hunt.

130. — Hurdy-gurdy Boy.

Painted 1849.

Edmund Dwight.

131. — Portrait of Mrs. Long.

Mrs. G. W. Long.

132. — Portrait of Mr. Horace Gray.

Painted 1865.

Chief Justice Gray.

133. — The Bugle Call.

Painted 1864.

Quincy A. Shaw.

134. — Doe.

Painted 1851.

Francis Brooks.

135. — Portrait Miss Brown.

Painted 1875.

J. A. Brown, Providence, R. I.

136. — Portrait of the late Dr. J. B. S. Jackson.

Harvard Medical School Association.

137. — Portrait. Mother and Child.

Painted 1876.

Oakes Anger Ames, N. Easton.

138. — Portrait of a Child.

John M. Forbes, Milton.

139. — Landscape on the Merrimac.

Painted 1875.

Mrs. E. M. Cary, East Milton.

140. — Summer Twilight.

Dr. B. F. D. Adams, Waltham.

141. — Cloudy Sunset

Painted 1874.

Chief Justice Gray.

142. — Portrait of Col. Greely S. Curtis.

Greely S. Curtis.

143. — Portrait of Miss Williams.*

Mrs. A. D. Williams.

144. — Sunset.

John M. Forbes, Milton

145. — Scene at Magnolia, Mass.

Mrs. Louis Agassiz.

146. — Portrait.

Mrs. Hunt.

147. — Italian Girl.

Mrs. Gorham Brooks.

148. — House in the Snow.

Miss Ellen Frothingham.

149. — Doorway, with Rabbits, Fayal.

Painted 1858.

Mrs. C. W. Dabney.

150. — Cold Sunset at Newtonville. Palette Knife Sketch.

Painted 1874.

Miss Hunt, Newport.

151. — Our Wounded Soldier.

Mrs. P. T. Jackson.

152. — Paradise Rock, Newport.

Painted 1859.

Ch of Justice Gray.

153. — Coast Scene, Magnolia, Mass.

Estate of Wm. M. Hunt

154. — Hillside.

Mrs. G. H. Shaw.

155. — Spring Chickens.

Estate of Wm. M. Hunt.

156. — Portrait of Wm. Sydney Thayer.

Painted 1865.

Mrs. Hunt.

157. — Storm at Manchester.

Painted 1877.

Quincy A. Shaw.

158. — Portrait of a Child.

Wm. C. Endicott, Salem.

159. — Priscilla.

Thomas Wigglesworth.

160. — Hamlet.

Estate of Wm. M. Hunt.

161. — Portrait of Abraham Lincoln.

Mrs. Hunt.

162. — Head.

Mrs. Geo. J. Fiske.

163. — Portrait of Rev. James Freeman Clarke.

Painted 1875.

The Church of the Disciples.

164. — Fortune. Study for the Capitol at Albany.

Painted 1878.

Estate of Wm. M. Hunt.

THE NUMBERS FOLLOWING WILL BE FOUND IN THE
WATER-COLOR ROOM.

165. — Portrait of a Lady.

J. T. Coolidge, Jr.

166. — Moonlight.

Painted 1854.

Miss Hunt, Newport.

167. — Peasant Girl at Barbison.

Painted 1854.

Martin Brinmer.

168. — First Landscape Painted in Europe.

Painted 1849.

Miss Hunt, Newport.

169. — Portrait Sketch of W. M. Hunt.

Painted 1871.

Levi Thaxter, Newtonville.

170. — On the Artichoke River.

Painted 1875.

Mrs. S. D. Warren.

171. — Landscape. Sunrise on a Florida Creek.

Painted 1873.

R. C. Winthrop, Jr.

172. — Monk Reading.

H. S. Russell, Milton.

173. — Florida.

Painted 1873.

Dwight Foster

174. — Sketch of a Wreck at Fayal.

Painted 1858.

Levi Thaxter, Newtonville.

175. — St. John's River.

Painted 1873.

Thomas Wigglesworth.

176. — Horses and Cart on the Beach.

Painted 1874.

Dr. H. C. Angell.

177. — Cupid Twanging his Bow.

Painted 1849-'50.

Richard M. Hunt, New York.

178. — Amesbury in the Distance.

Painted in the Van, 1875.

Miss Hunt, Newport.

179. — Landscape, Charles River.

Miss Ellen Mason.

180. — Head of a Girl.

Charles H. Dalton.

181. — Shepherdess and Sheep.

Dr. Henry W. Williams.

182. — Study for the Mother and Child.

Mrs. Hunt.

183. — Greek Girl.

Painted 1853.

The Temple Club.

184. — Bo-Peep.

Painted 1876.

Miss Perkins.

185. — Head : Hamlet.

Mrs. Hunt.

186. — Study of Italian Child.

Mrs. Henry Whitman.

187. — The Concierge.

J. T. Coolidge, Jr.

188. — Roman Peasant Girl.

Finished 1850,

Henry Lee.

189. — Governor's Creek, Florida.

Painted 1873.

J. Malcolm Forbes.

190. — Yellow Flower.

Painted 1864.

Miss Hunt, Newport.

191. — Study of a Tree.

Miss Hunt, Newport.

192. — Landscape.

W. R. Dupee.

193. — From Campbell's "*Pleasures of Hope.*"

1858.

Miss Webster.

194. — Portrait of Master Ralph Emerson.

Wm. Ralph Emerson.

195. — Girl Knitting, watching a Cow.

Richard M. Hunt, New York.

197. — St. John. A Sketch.

Painted 1855, in Paris.

Richard M. Hunt, New York.

198. — Landscape.

Painted 1862.

Mrs. G. W. Long.

200. — Autumn Afternoon, Charles River.

Painted 1874.

Francis Bartlett.

THE NUMBERS FOLLOWING WILL BE FOUND IN THE
ALLSTON ROOM.

201. — Landscape with Cattle.

Painted 1875.

S. D. Warren.

202 Portrait of Miss Claflin.

1875.

William Claflin.

203. — Portrait of Mr. Thomas C. Wales.

Painted 1875.

Thomas C. Wales.

204. — Portrait of Mrs. Wales.

Painted 1875.

Thomas C. Wales.

205. — Portrait.

Dwight Foster.

206. — Portrait of Master Augustus Gardner.

Painted 1873.

J. L. Gardner, Jr.

207. — Portrait of Master Amory Gardner.

Painted 1873.

J. L. Gardner, Jr.

208. — Girl with a Turban.

Painted 1865.

R. E. Robbins.

209. — 'The Shepherdess.

Painted 1850.

Leavitt Hunt.

210. — Out in the Cold.

Painted 1864.

Mrs. Charles Francis, Chestnut Hill.

211. — Landscape.

E. H. Capen, Tufts College.

212. — Willow-Tree.

Miss Howes.

213. — Hay-Cart. Moonlight.

H. A. Lamb.

214. — Landscape.

E. H. Capen, Tufts College.

215. — Portrait of a Child.

Painted 1865.

Mrs. H. G. Maynard.

216. — Portrait.

Dwight Foster.

217 — The Gypsy's Parlor.

Estate of Wm. M. Hunt.

218. — Portrait of the late Mr. G. A. Somerby.

Mrs. Somerby.

219. — Italian Boy.

Painted 1866.

Francis Skinner.

220. — Portrait.

Painted 1866.

R. E. Robbins.

221.—Portrait of Children, painted from photographs.

Painted 1859.

E. Tweedy, Newport, R. I

222. — Portrait. Mrs. S. T. Blake.

Painted 1873.

Charles M. Blake.

223. — Italian Girl.

1867.

Mrs. A. T. Fenno.

224. — Landscape.

S. H. Russell.

CHARCOAL DRAWINGS AND PASTELS.

CHARCOAL DRAWINGS AND PASTELS.

201. — Reading.

Estate of Wm. M. Hunt.

202. — Silver Lake, Newtonville.

Estate of Wm. M. Hunt.

203. — Study of Rocks.

Mrs. Hunt.

204. — Woods at Manchester.

Quincy A. Shaw.

205. Quarry.

Mrs. Hunt.

206. — Willows at Essex.

Miss R. Lamb

48 *Charcoal Drawings and Pastels.*

207 — Haycart. Twilight.

1876.

Estate of Wm. M. Hunt.

✓ 208. — Rainbow Creek.

1873.

Miss Elizabeth H. Bartoī.

209. — Study, Monk on Convent Stairs.

Mrs. Hunt.

210. — Azalea.

James T. Fields.

211. — Study, Chief Justice Shaw.

Estate of Wm. M. Hunt.

213. — Tired of Work.

1875.

Miss A. N. Tourne.

214. — Butterflies.

Mrs. Hunt.

215. — Original Sketch of “The Sick Donkey.”

Dwight Foster.

216. — Convent Steps, San Remo.

Mrs. Hunt.

218. — The Boston Fire.

Miss R. Lamb.

219. — West Newbury.

1875.

Mrs. Geo. W. Hammond.

220. — The Singers.

Mrs. Hunt.

221. — Study of Cork-Trees.

Mrs. Hunt.

222. — Portraits, Miss Maud Hunt, and Master Leavitt Hunt.

Drawn 1872.

Mrs. Leavitt Hunt.

223. — Memory Sketch.

Estate of Wm. M. Hunt

50 *Charcoal Drawings and Pastels.*

224. — Portrait.

Drawn 1865.

Richard M. Hunt, New York

225. — Head.

Miss Elizabeth H. Bartol

226. — Head.

James T. Fields.

227. — Portrait of Judge Hoar.

Drawn 1870.

George F. Hoar.

228. — View in Milton, Mass.

Estate of Wm. M. Hunt.

229. — Governor's Creek.

Drawn 1873.

Chief Justice Gray.

230. — The Fagot Gatherer.

Drawn 1864.

Miss Olivia Y. Bowditch.

Charcoal Drawings and Pastels. 51

231. — Washing in the River.

Mrs. Hunt.

232. — Summer Afternoon, Newburyport.

1875.

Estate of Wm. M. Hunt.

234. — Head.

E. W. Rollins

235. — Study of a Head of Victory.

Estate of Wm. M. Hunt.

236. — Landscape.

Thomas Wigglesworth

237. — In the Woods.

Mrs. Hunt.

238. — Girl Spinning.

Mrs. Hunt.

239. — Seashore.

Henry L. Higginson.

240. — Old House, West Newbury.

1875.

Estate of Wm. M. Hunt.

52 *Charcoal Drawings and Pastels.*

241. — Mother and Children.

Estate of Wm. M. Hunt.

242. — Portrait Wm. M. Evarts.

Estate of Wm. M. Hunt.

243. — Lion.

James T. Fields.

245. — Boat House.

Mrs. E. M. Cary, East Milton.

246. — Regamey. Study in Charcoal.

Estate of Wm. M. Hunt.

248. — Study of Clouds.

Mrs. Hunt.

249. — Head of a Child.

Mrs. Hunt.

250. — Landscape.

Mrs. E. M. Cary, East Milton.

251. — Waterfall in Norway.

Mrs. F. Cunningham, Milton.

252. — Study for the Monk Reading.

Estate of Wm. M. Hunt.

254. — Green Cove, Florida.

1873.

Mrs. F. Cunningham, Milton

255. — Magnolia, Florida.

Mrs. A. T. Fenno.

258. — Monk on Steps.

Mrs. Hunt.

259. — Head of Geo. H. Calvert.

Rev. T. Thayer, Newport.

260. — Shepherd and Sheep.

Edward W. Hooper.

261. — Cork-Tree, San Remo.

Estate of Wm. M. Hunt.

262. — Sunset Clouds.

Estate of Wm. M. Hunt.

54 *Charcoal Drawings and Pastels.*

263. — Head of Mr. Milton Sanford.

Mrs. G. W. Long.

264. — Study. Portrait of Mr. James M. Bebee.

1875.

Mrs. Geo. J. Fiske.

267. — Study. Sketch in Fayal.

1853.

Mrs. Hunt.

269. — Study Portrait. Lawrence Brooks.

Peter C. Brooks, Jr.

270. — By the Pond.

Estate of Wm. M. Hunt.

271. — Interior of a Convent.

Estate of Wm. M. Hunt.

272. — Newton Lower Fall.

Mrs. F. Cunningham, Milton.

273. — La Marguerite. Drawn on stone.

1851.

Miss Jane Hunt.

Charcoal Drawings and Pastels. 55

274. — Florida.

Miss R. Lamb.

275. — Trees, San Remo.

Estate of Wm. M. Hunt. ✓

276. — Study for the French Peasant Woman and Pig.

Mrs. Hunt.

277. — Cactus.

Mrs. Hunt.

278. — Figure.

Estate of Wm. M. Hunt.

279. — Cactus.

Mrs. Hunt.

280 and 281. — Donkeys.

Estate of Wm. M. Hunt.

283. — The Cathedral Pines, Manchester.

1876.

Miss A. N. Towne.

284. — Sketch for a Portrait.

Richard M. Hunt, New York.

56 *Charcoal Drawings and Pastels.*

285. — Turk's Rest.

1876.

Mrs. Robert K. Darrah.

286. — Going to Bed.

Edward W. Hooper.

287. — From a Window in South Boston.

Mrs. Hunt.

288. — The Last Sketch. This drawing has a peculiar interest as the last work of Mr. Hunt's hand. It was done only three days before his death. Slight as it is, for it was finished in five minutes, it cost him a painful effort in the condition of nervous prostration from which he was suffering.

Drawn at Appledore, Sept. 5, 1879.

Dr. Henry I. Bowditch.

290. — Study for the Monk Reading.

Mrs. Hunt.

291. — Bay's Thrush.

Mrs. Hunt.

293. — Laughing Girl.

Mrs. S. T. Hooper.

294. — Girl at Piano.

Mrs. Hunt.

295. — Study of a Dog.

Mrs. Hunt.

296. — Anah ta. Study for the Capitol at Albany.

Estate of Wm. M. Hunt.

297. — Study for Fortune. Albany study.

Estate of Wm. M. Hunt.

298. — Science. Study for the Capitol at Albany.

Estate of Wm. M. Hunt.

299. — Hope. Study for the Capitol at Albany.

Painted 1878.

Estate of Wm. M. Hunt.

300. — Sketch for Anahita.

Painted 1863.

Miss Jane Hunt.

301 to 308. — Studies for the Mural Paintings at
Albany. Pastels.

Estate of Wm. M. Hunt.

58 *Charcoal Drawings and Pastels.*

309. — Governor's Creek, Florida.

1874.

Mrs. F. Cunningham, Milton.

310. — Cow, Autumn. Pastel.

Quincy A. Shaw.

311. — July. Oil on bristol-board. (?)

Miss A. N. Towne.

312. — Coast Scene, Fayal. Pastel.

Drawn 1858.

Estate of Wm. M. Hunt.

313. — Sketch. Doorway with Rabbits. Pastel.

Mrs. Hunt.

314. — Beggar and Child. Pastel.

1858.

Miss Jane Hunt.

✓ 317. — Twilight on the Banks of the Artichoke River.

Miss A. N. Towne.

318. — Cows at West Newbury. Pastel.

1875.

Estate of Wm. M. Hunt.

319. — Cows on a Hillside. Pastel.

H. L. Higginson.

320. — Medallion Head of Couture.

1848.

Miss Jane Hunt.

321. — Marble Bust. A Restoration of the Psyche at
Naples.

Rome, 1844-'45.

322. — Cameos. Cut by Mr. Hunt.

1836-'47.

Miss Jane Hunt.

323. — Cast of the Horses modelled as a study for
the "Flight of Night."

Jas. R. Gregerson.

324. — Snow Scene, painted at the age of fourteen.

Miss Frinck.

325. — Head of an old man.

Mrs. Merriman.

IN THE HALL.

A. — Portrait of W. M. Hunt, by Leutze.

Leavitt Hunt, Weathersfield Bow, Vt.

B. — Portrait by his Mother of Wm. M. Hunt, at the age of fourteen.

C. — Portrait of W. M. Hunt, by C. Monginot.

Paris, painted 1850.

Richard M. Hunt, New York.

D. — Portrait by Blagden.

Estate of Wm. M. Hunt.

E. — Portrait etched by Dumaresq.

Miss Jane Hunt.

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